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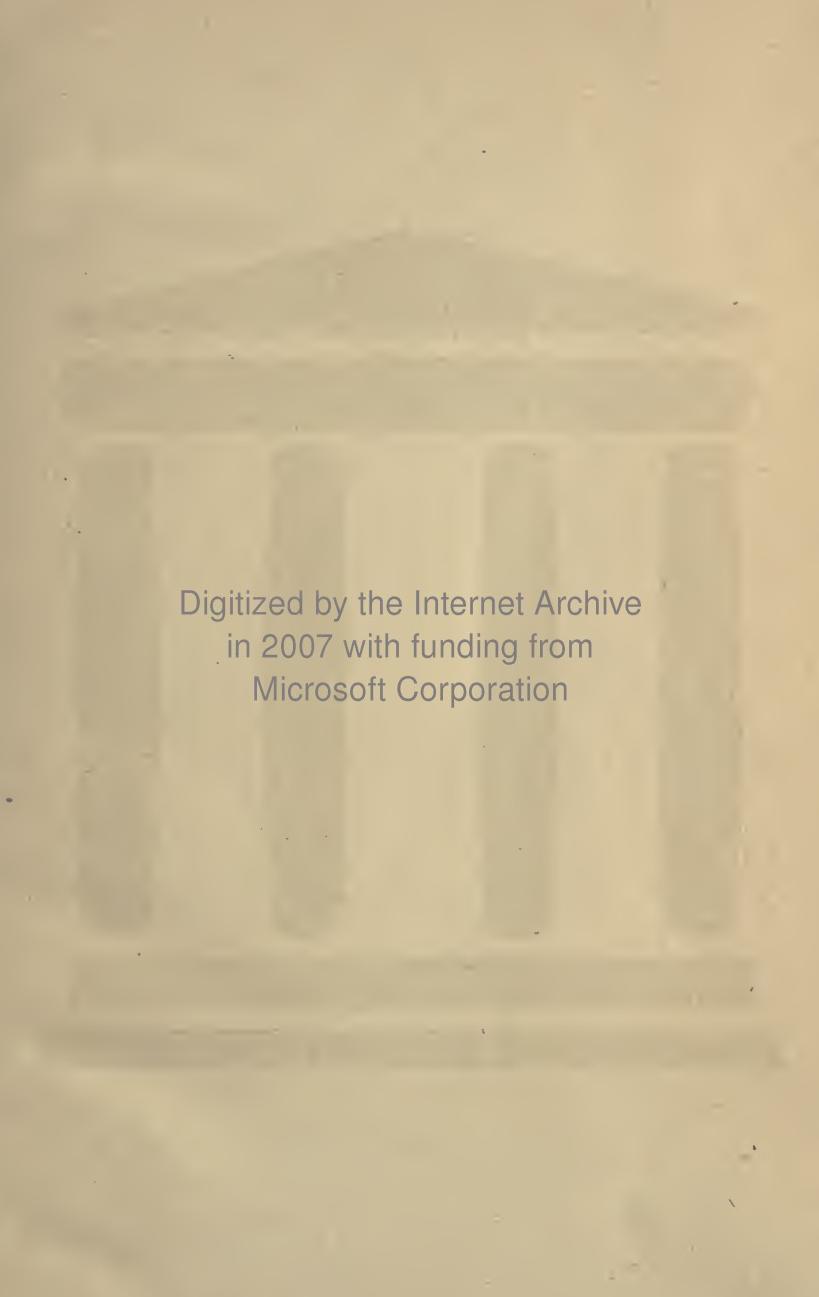
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THE
STROPHIC STRUCTURE
of ISAIAH 52: 13-53

BY

ARTHUR L. BRESLICH



University of Wisconsin
1904

THE STROPHIC STRUCTURE OF ISAIAH

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THE STROPHIC STRUCTURE OF ISAIAH 52:13-53.

IN the following dissertation an attempt is made to show that Isaiah 52:13-53 is written in poetry,¹ and also to discover the original strophic division of the passage.

Since up to this day no satisfactory arrangement of this passage has been offered, it is evident that its translation is also not very satisfactory, because in Hebrew poetry the form of a passage—*e. g.*, the parallelism—very often decides the translation. Thus Delitzsch refuses to accept the translation of שִׁיר (Isa. 52:15) by “sprinkle,” because this translation, although otherwise allowable, does not agree in parallelism with שְׁמַנֵּי in vs. 14. Therefore, since form and meaning stand in inseparable relation to each other, it will be necessary to investigate the translations of this passage, offered in connection with a deficient poetical scheme, and to make necessary corrections of the same.

Ewald remarks very correctly:

In order to recognize somewhat more particularly the original form and meaning of this passage, which is in many respects a marvelous production, it is well first of all to remember how great and manifold was the art which was very early employed by the prophets in their labors and literary productions.²

Several divisions have been offered for this passage by those who accept it as poetry. Briggs divides it into five gradually increasing strophes of 9, 10, 11, 13, 14 lines; Harper, into five strophes of 9, 10, 11, 12, 13 lines; G. A. Smith, into five strophes of 9, 10, 11, 13, 14 lines; Duhm, followed by Cheyne in the Polychrome Bible, considers it as made up of five strophes of four lines each. While the suggestions of Briggs, Harper, and G. A. Smith do not differ very much from each other, it is the latter who deserves credit for the careful consideration which he has given to his poetical scheme. After stating the division of the poem, as mentioned above, he says:

Each strophe begins with one or two words which summarize the meaning of the whole strophe and form the title for it: My Servant shall prosper, who hath believed, surely our sicknesses. . . . The measure is neither regular nor smooth, and does not depend on rhyme, yet there is an amount of assonance which at times approaches to rhyme.³

But, after all, it is Duhm who has succeeded more than any other in bringing this great prophecy into a regular strophical arrangement.

¹ König prefers to call the Ebed-Yahweh passages “prophecies” and not “songs” or “poems.”

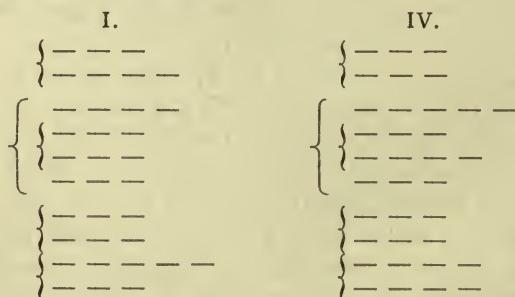
² *P. of O. T.*, Vol. IV, p. 308.

³ *E. B.*, pp. 338 ff.

The only objection to his scheme is the radical and arbitrary change of the text by which he succeeds in bringing the poem into four-line strophes of even meter; which seems to be a higher price than we can afford to pay.

It is assumed by Bartholet, Duhm, and others that this prophecy is composed of different parts, written by different authors. The proposed strophic structure will prove that this is not true, because the six strophes agree in form and stand in a corresponding relation of thought to each other.

This prophecy has all the characteristics of Hebrew poetry. It is religious, simple, natural, subjective, sententious, and realistic.¹ There are examples of synonymous antithetical and synthetical parallelism in it, and also (Bishop Jebb) introverted parallelism. The relation of the strophes to each other is either antithetical or progressive. This prophecy is composed of two parts, which stand in antithetical relation to each other. The first part might have as title, "Israel and the Servant," and the second, "Yahweh and the Servant." Each of these parts is composed of three strophes of ten lines, which are subdivided into 2, 4, 4 lines, the first two lines always pointing out the topic of the remainder of the strophe. The two parts agree with each other in their poetical arrangement—Strophes I and IV, II and V, III and VI—as shown in the following sketch :



The details of the poetical arrangement will be given in the treatment of the single strophes.

A similar strophical arrangement to that of Isa., chap. 53, we find in Isa. 5:1-7.

Almost all modern commentators agree that the parable of the vineyard is written in poetry, but differ as to its extent: Cheyne,² vss. 1-6a; Duhm,³ vss. 1-4 (1a, 1b, 2, 3-4) and 5-7; Gesenius,⁴ vss. 1-6;

¹ Briggs, *B. S.*, p. 251.

³ Duhm's commentary on Isaiah.

² Polychrome Bible.

⁴ Gesenius's commentary on Isaiah.

Skinner,¹ vss. 1a, 1b-7; Ewald,² vss. 1-2; Haupt,³ vss. 1-2, 3-4, 5-6, 7; Ernst Meier,⁴ vss. 1-4, 5-7.

Thus we see that, although there is a difference of opinion as to the length of the poem, at least four (Cheyne, Duhm, Meier, Haupt) agree that there is a marked division between the fourth and the fifth verse. Duhm finds the right subdivision of the first part of the poem, but fails to work it out in the second. Haupt's scheme is certainly ingenious, but very arbitrary, for he omits twenty-five words on the very doubtful ground that they are scribal expansions, such as we meet with in other texts.

Leaving the text as it stands, another division of this poem might be offered: The parable consists of two strophes, each strophe being composed of three parts of 2, 8, 8 lines, the first two lines of each strophe expressing the theme. (Compare Isa., chap. 53, which is composed of six strophes, each of 2, 4, 4 lines.) Hence the Hebrew text of Isa. 5:1-7 may be arranged as follows:

I.	II.
א אשורה נא לידיורי שירתה דורתי לכרכמי ב כרם היה לידיורי בקרן בק'שמנ ויעקו וויסקלדו ריטעהו שرك ויבן מגדל בחומו וגס-יקב הצב בו ויקו לעשות ענבים וריעש באשים	ד ועתה אודיעדנא אחכם את אשראני עשה לכרכמי א' האסר משוכחו והוויה לבער פרץ גדרו והויה למורם ואשיהםו בתה לא יזמר ולא יעדר ועלה שמיר ושית ועל העבים אצוה מהמתיר עליו מטר
כ ועתה יושב ירושלם ואיש יהודה שפטו-נא ביני ובין כרמי מה-עלשות עוד לכרכמי ולא עשירי בו מדוע קורי עשות ענבים וריעש באשים	ג כי כרם יהוה צבאות בית ישראל ואיש יהודה נתע שעשוין ויקו למשפט והנה משפה לצדקה והנה צעה
d. The theme: the song of the vineyard. e. Its preparation. f. Its fruit.	d. The theme: the fate of the vineyard. e. Its destruction. f. The reason for it.

¹ Cambridge edition.

² *Isaiah* 2 (Göttingen, 1867), p. 306.

³ *A. J. S. L. L.*, July, 1903, p. 195.

⁴ Commentary (Pforzheim, 1850).

A. ISRAEL AND THE SERVANT.

STROPHE I. THE ANNOUNCEMENT OF THE SERVANT.

- הנה ישביל עבדי *a* Behold my Servant will be successful;¹
 ירום ונשא וגבה מאר *b* He will rise, be exalted and be very high.
 כאשר שמימו עלך רבים *c* Just as many were appalled at thee,²
 כנישחה מאיש מרroid *d* —So disfigured was his appearance among men.
 ותארו מבני אדם *e* And his form among the children of men—
 כן יזה גוים *f* So will he startle³ nations.
 רבים עליו יקפצו *g* Many will be silent before him;
 יקפצו מלכים פידם *h* Kings will close their mouths;
 ואשר לא-ספר להם ראו *i* For what has not been told them they see;
 ואשר לא-שמעו הדובנו *j* And what they have not heard they consider.

The first strophe of the Ebed-Jahweh poem consists of three parts of 2, 4, 4 lines; the first being the theme, the announcement concerning the Servant, the other two carrying out the idea of exaltation expressed therein. The relation of the two equal parts is progressive. The first strophe as a whole renders the main thought of the prophecy, namely, that the Servant will rise from the lowest humiliation to the highest exaltation.

Lines *a* and *b* stand in synonymous parallelism to each other, but they are progressive in thought and lead up to a climax;⁴ or their relation may be expressed as that of cause and effect. In *a* the cause of *b* is given: on account of his success the Servant will rise; and in *b* the effect or consequence is stated: his exaltation is due to the success of his mission. Note in *b* the accumulation of kindred words, varying slightly in sense to express the greatness of the exaltation.

Duhm cuts out ישביל, because the LXX omits the word in the next line, which is arbitrary and done only to perfect the trimeter in the two lines.

A question arises concerning the person who is speaking here. Is it the prophet or Yahweh? And in the second strophe is it Israel or

¹ Budde: יִשְׁרָאֵל; Ew., Dil.: "Geschick haben;" Del., Chey., Luth., Syr., LXX, Vulg.: "deal wisely;" G. A. Smith, Ges., Briggs: "prosper."

² Versions, Ges., Duhm, Gies., עליך.

³ Ges., Duhm, Del., Chey., Dil., Smith, Or., a. o., offer similar translations; others: "sprinkle."

⁴ See Del., commentary.

the heathen, or someone else? The greatest diversity of opinion prevails on this subject.

Expressions like "my Servant" and "my people" will be understood only by taking into consideration the peculiar position of the prophets of Israel. They stand between God and the people, sometimes speaking in the name of God, sometimes as one of the people, and then again speaking personally, and often changing suddenly from one position to the other, especially in animated discourse.¹

Taking this position, it will not be very difficult to see that Rosenmüller's dramatic arrangement of this poem is extreme (in 52:13-15 he regards Yahweh as speaking; in 53:1, the prophets; in 53:2-7, the people; in 53:8-12, Yahweh). It is even quite hard to accept Gesenius's arrangement. By following the prophet through his discourse, we find that he takes the same position as a modern preacher in addressing his congregation, speaking of God or of Jesus as "my God" and "my Jesus," whom he himself loves, and whom he wishes to be accepted by the people. In this way the change of person in *c* and *f* can be explained, and also the independent position at the beginning of the second strophe, and that later, in speaking of the fatal sin of the people, who reject his שׁׁבֵד, he counts himself as one of them, not because he also rejects the Servant, whom he has preached, but rather to show his sympathetic feeling toward the people that he loves. "My Servant" therefore means the Servant who is revealed to me, whom I preach, and whom I love.

The lines *c*, *d*, *e*, *f* form the second part of the first strophe and furnish a good example of the high art of poetry found in this prophecy: *c* and *f* form an antithesis, כִּי and כִּי expressing the degree of the change from שָׁבֵדוֹ to יְהוָה, and שָׁבֵנוּ and יְהוָה denoting the great change from aversion to joyous approval. The rhyme of רַבִּים (*c*) and גַּרְיוֹם (*f*) is to be noted. Lines *d* and *e*, which are explanatory of *c*, stating the cause of שָׁבֵמוֹ, form a synonymous parallelism, and in connection with *c* and *f* are an example of the so-called introverted parallelism, which is found in three other places in this poem.

Duhm makes two lines out of *c* by adding עַלְיָן, and thus forms the first strophe of *a*, *b*, *c*, and the second of *d*, *e*, *f*, *g*, *h*. In his comment on *c*, *d*, *e*, *f*, *g* he says that *d* and *e* cannot be a parenthesis, because the old versions have not translated it so; עַלְיָן must be a mistake, and hence there must be a corruption of the text at this point.

¹ See König's *E. B. C.*, p. 160.

he changes to כִּי־קָרְבָּן. Line *c* is, of course, "gründlich verderbt," but worse than all is the fact that *c*, *d*, *e*, *f*, *g* do not work out into four-line strophes as nicely as 42:1 ff.; 49:1 ff.; 50:4 ff.

Although Duhm shows great ingenuity in carrying out his arrangement, he has met with but little success in clearing up the situation, since neither his translation nor the combination of lines is very satisfactory and the reasons for his changes are very weak. The versions give no encouragement for them, and עַלְיָךְ does not necessarily have to be a mistake, for the change of the person, which might have been caused here by the parenthesis and the transition from the animated direct address to the Servant to a discussion of his exaltation, is a common occurrence in Hebrew poetry. Line *c* is not corrupt at all, and the whole passage works out well as it stands. The change of כִּי into בְּ, as Gies. suggests, in *d*, is not necessary; nor is there anything omitted between *c* and *d*, as he intimates.

Aside from the versions—in which, however, we find the passage verbally translated—Ges., Smith, Del., Chey., Or., Ew., Dil., and others recognize the lines *d* and *e* as a parenthesis against Duhm and Chey. (Polychrome). In fact, there is no reason against this view, at least so far as accomplishment of a strophical arrangement is concerned.

In בָּנֶן מִנְאֵשׁ is best taken partitively in a comparative or superlative sense (Ges., Ew., Dil.): "So disfigured among men" or "the most disfigured of men" (*cf.* Ps. 45:3). The rendering "away from men"¹ or "not that of man"² seems awkward.

It is generally agreed that שְׁבוּמָל יְהֹוָה must stand over against *c* according to the rules of Hebrew poetry. This being a fact, the most natural translation of the Hiphil would be "to cause to rejoice" or "startle." In translating the word thus, we stand in accord with the Hebrew meaning of the word and with the rules of Hebrew poetry, which ought to settle the argument on this point. The word גָּרוּם is probably chosen to indicate that the exaltation is far greater than the humiliation.

Lines *g*, *h*, *i*, *j* form the last part of this first strophe. While in *c*, *d*, *e*, *f* only the change from terror to joy is stated, and the reason for the former is given, *g*, *h*, *i*, *j*, being progressive in thought, state the manner in which the joy is expressed and give the reasons therefor.

If the first of the suggestions, mentioned below, is applied—to insert the Piel of וְעַד in *g*—then *g* and *h* form an antithetic parallelism: the multitudes rejoicing, hastening (leaping) to the Servant, the

¹ LXX, Vulg., Chey., König's *Synt.*

² Duhm, Del., Harper's *Synt.*

kings standing by in astonishment; the multitudes attracted by what they see running to him, the kings conservatively considering the great announcement. Thus *g* and *i*, and *h* and *j*, would go together. If the second suggestion is applied—the insertion of the Kal of יָקֵד in line *g*—*g* and *h* would be synonymous: the many and the kings beholding the change in the career of the Servant are standing in consternation or astonishment. Lines *i* and *j* are synonymous.

Duhm in his comment on this strophe rightly remarks that there is something left out somewhere, but makes the correction at the wrong place and thus disconnects the lines that according to their meaning ought to go together. By adding an extra line after *c*, he is able to make three four-line strophes out of Isa. 52:13-15, with the addition of 53:1, but they do not seem to hold together; they sound awkwardly and forced, and although Duhm tries very hard to give an explanation for their relation, he has but little success in accomplishing it.

No doubt there is a difficulty here, but Duhm's suggestion makes things still more difficult. I therefore propose to insert after רַבִּים in *g* either the Piel or the Kal of קָפֵעַ. The Piel of קָפֵעַ means "to leap upon,"¹ hence: "many will leap upon him, or hasten to him." If the Kal of יָקֵד is inserted or assumed, we should have here a construction similar to that in Strophe VI, *e*, *f*. Then the line would read: "Many will be silent before him."

The רַבִּים, which would be superfluous with גְּרוּם, refers to the people mentioned in *c*: "the many, who were appalled, will now hasten unto him for joy or stand silent in astonishment."

These suggestions are to be recommended because (1) they make possible a poetical arrangement that can be carried out all through the poem; (2) they do not disturb the connection of thought, but rather bring it into a perfect poetical form; (3) they enable us to understand the words רַזְחָה גְּרוּם, the translation of which has caused great trouble; (4) they are brought about by a very small correction of the text—an addition of one word, which could easily have been omitted by one of the early copyists on account of the similarity in sound to the next word in one case or a repetition of the same word in the other.

STROPHE II. ISRAEL'S INCREDOULITY.

a מי דָמֵין לְשֻׁמְעָנוּ Who believes² our message?³
b וְרוֹעֵ יְהוָה עַל־בָּרַגְלָה And the arm of Yahweh, unto whom is it revealed?

¹ Ges., *Dict.*

² Del.: "Who has believed?" Chey., Or., Ew., Ges., Dil.: "Who believed?" Duhm: "Wer kann glauben?"

³ Ew., Duhm: "prophecy;" Del., Chey., Or.: "that which we heard."

- וַיַּעֲלֶה כִּיּוֹנֵק לְפָנָיו** *c* For¹ he grew up like a sapling before² him,
וְכַשְׁרֵשׁ מִאָרֶץ צִדְחָה *d* And as a rootsprout from parched ground,
לְאַחֲרָךְ לוֹ וְלֹא דָדָר וְנָרָא כְּךָ *e* He had no form nor majesty, that we
 should perceive³ him ;
וְלֹא־מְרָאָה וְנָהָמְדוּךְ *f* And no sightliness, that we should delight³
 in him.
- נִבְזָה וְחִדְלָה אֲרִישִׁים** *g* Despised (he was) and deserted⁴ of men⁵ ;
אִישׁ מִכְאָבוֹת וַיְדַעַת חָלֵי *h* A man⁶ in pain and acquainted⁷ with
 sickness ;
- וְכַמְסָתָר פְּנִים מִמְּנוּ** *i* And as one⁸ from whom there is hiding
 of the face ;
- נִבְזָה וְלֹא הַשְׁבַּנְדָּךְ** *j* Despised, and we esteemed him not.

The second strophe, as the first and the four following strophes, consists of three parts of 2, 4, 4 lines. The first part gives the theme, "Israel's incredulity," in the form of two rhetorical questions; the other two state the reason for the same. The last part is epexegetical to the second. The second strophe stands in connection with the first by carrying out the thought expressed in Strophe I, *c*, *d*, *e*.

Lines *a* and *b* form a synonymous parallelism. Duhm falsely brings שְׁמִיעַתְנוּ and נִגְלָהָה into correspondence, and states that the former relates to prophetic hearing, the latter to prophetic seeing; but *a*, *b* form a chiasm, and therefore בַּיִן דָּאָבִין and מִן נִגְלָהָה correspond. Lines *c* and *d* are synonymous; also *e* and *f*. Note the rhyme in *e* and *f*. The repetition of לְאָם denotes the entirety of the humiliation.

The prophet, who in the two rhetorical questions has expressed the improbability of Israel's belief in his message, gives now the reason for it, hence the י cons. must be translated "for" (Cheyne). לְפָנֵינוּ refers to Jahweh in *b*. It does not mean "under Yahweh's care and

¹ Del., Dil.: "And;" Gies.: "Auch;" Chey.: "For."

² Ew., Chey., Gies.: "before us."

³ For construction see: Ges., K., 166a; Driver, H. T., 64; Davidson, *Syntax*, 65c.

⁴ Duhm, Del., Chey., Or., Ew., Ges., Gies., and others. Lange, Hengstenb., Näg.: "ceasing to be man." Some falsely suggest superlative idea (Sym., Peš., Mart., Ros., Harper, *Synt.*, 9, 4b).

⁵ Compare Ps. 141:4; Prov. 8:4; Ges., K., 296. Hardly a better class in distinction to אָמֵן (Del.).

⁶ For relation of the two words see Harper, *Syntax*, 8, 3e; Ges., K., 128f.

⁷ = expertus, König, S., 235d; Davidson, 100, R. 7; Ew., Ges., Chey., Dil.

⁸ Ges., Ew., Del., Chey., and others. Some take the word מְסָתָר as participle (König, 192; Ges.); others as a noun (Green, 94e, and most commentators).

protection" (Dil.), but "under Yahweh's eyes." For Israelites could not understand how this person could remain in such a lowly condition, if he really was Yahweh's Servant.

Isaiah is very fond of using illustrations from nature. There are a number of examples of it in this poem: **לא-הָאָרֶל לוֹ וְלֹא הַדָּר** is a hendiadys (Duhm), *i.e.*, "majestic form," or "beautiful appearance." **וְנִרְאָה** must be taken with *e* against the accents and the translations of the versions. It is difficult to see why Duhm and Gies. sacrifice the good parallelism in *e*, *f* by cutting out this word for metrical reasons. The parallelism is also against the conditional sense of the phrase (as Lange, Del., Chey.), but favors the translation offered (Or., Ges., Ew., and others): the Servant did not have a majestic appearance, and therefore Israel did not recognize him. The **נִרְאָה** in *e*, being in parallelism to **חִמֵּד**, means "to perceive with pleasure."

The relation of *g*, *h*, *i*, *j* to the former is epexegetical. The facts are stated here which were illustrated in *c*, *d*, *e*, *f*. Note the climax: despised; deserted; a man in pain; one from whom there is hiding of the face. Lines *g* and *h* are synonymous; also *h* and *i*. This part of the strophe is another example of the introverted parallelism. It is very important to observe this in making a correct translation. **נִבְזָה** and **חֲלֵל** may be taken as two constructs,¹ but the parallelism with *j* favors the independent, absolute position of **נִבְזָה**: "despised, and therefore" In **נִבְזָה** reference is made to the appearance of the Servant, as the versions indicate, and not to the treatment of the **עָבֵד**, which is expressed in the following clause both in *g* and *j*.

Duhm and others would infer from this passage that the Servant's disease was leprosy, but **כַּ** makes only a comparison with that disease, and by no means introduces a statement to that effect. Duhm's remark on this passage, that the description of the Servant's suffering is too realistic to consider the prophecy an ideal one, is certainly not justified, since the ideal is not brought out in the nature of the suffering, but in the representative suffering for the people, as shown in the next strophe.

STROPHE III. ISRAEL'S CONFESSION.

אָכַן חֲלִינֵנוּ הוּא נִשְׁאָ *a* Surely,³ but our sicknesses he bore;
וּמִכְאָבֵינוּ סְבִּלֵּם *b* And our pains he took upon himself.

¹ Ew., *Synt.*, 235; Dav., 28 R, 4, and most of the commentators.

² Green, *Gr.*, 258, 3c.

³ **אָכַן**, "surely! but," is not only affirmative (LXX, Syriac, Vulg., Luther, Del.) or adversative (Ges., Lange, Ew., Duhm, Dil.), but combines both meanings here (Chey., Or., Gies.).

וְאָנָה נֶנוּ הַשְׁבִּנֹּו נָגָע	<i>c</i>	For we considered him stricken, ¹
מִנְחָה אֱלֹהִים וּמִיעֵד	<i>d</i>	Smitten of God and afflicted;
וְהַוָּא מַחֲלָל מִפְשָׁעֵינוּ	<i>e</i>	But he was pierced for our rebellions,
מוֹדָכָא מַעֲנוֹתֵינוּ	<i>f</i>	Slain for our iniquities.
מוֹסֵר שְׁלוֹמָנוּ עָלֵינוּ	<i>g</i>	The chastisement for ² our peace (was) upon him
וּבְחַבְרָתוּ נִרְפָּא-לָנוּ	<i>h</i>	And through his stripes came healing to us.
כָּלָנוּ כִּצְאָן חָעִינָה	<i>i</i>	We all like sheep have gone astray;
אִישׁ לְדָרְכֵי פְּרִינוּ	<i>j</i>	We have turned every one to his own way.

This strophe stands in antithetical relation to the former. The theme is Israel's confession. Israel has rejected the Servant on account of his lowly appearance, but now they confess their grave mistake, seeing that he suffered for them.

Lines *a* and *b* are synonymous; they connect themselves closely with II, *h*. **אָנָה**, being in parallelism to **סִבְלָה**, cannot mean "take away." Gies. cuts out **הַרְוָא** in *a* and inserts it in *b* for metrical reasons. There is no support for this. Some versions imply a **הַרְוָא** in both lines.

Lines *c*, *d*, *e*, *f* are explanatory to *a* and *b*, being introduced by **וְ** (*cf.* II, *c*). Lines *c* and *d* are synonymous, also *e* and *f*. Lines *e* and *f* are antithetical to *c* and *d*. **וְ** in *c* must be translated by "for," as in II, *c*, and not by "and" or "while." The strophical arrangement brings out the different meanings of the **וְ** in this strophe. **וְ** resume the double meaning of **אָקָר** in *a*: "for it is true that . . . but." Most commentators bring *c* in antithesis to **הַרְוָא** in *a*, and therefore translate **וְ** by "but" or "while."³ This strophical arrangement, strengthened by the position of the pronouns,⁴ indicates that *c* is antithetical to *e* and not to *a*. **אֱלֹהִים** is in thought to be taken with **בְּעֵנָה** and also with **נִגְעָע**⁵ and also with **דְּבָא**. The words **דְּלָל** and **נִגְעָע** indicate the death of the Servant. Thus *e*, *f* render an additional thought in stating the end of the affliction. Note the accumulation of words denoting pain and suffering, intimating the severity of judgment (*cf.* I, *a*, *b*). Duhm's remark that **דְּלָל** and **דְּבָא** denote the effect of leprosy is rather far-fetched.

Lines *g* and *h* are synonymous; also *i* and *j*. Note the chiasm and antithesis in *g* and *h*. The blessing of the Servant's representative

¹ Used of any disease or affliction brought about by God's direct judgment; does not therefore necessarily indicate that the Servant was afflicted with leprosy.

² Genitive of purpose (*cf.* Gesenius).

³ Duham, Del., Or., Ew., Dil., Gies., against Driver (*H. T.*, 160), Ges., Chey.

⁴ Harper, *Synt.*, 7, 1.

⁵ König, 275e.

suffering is stated in *g*, *h*. In the last two lines Israel's painful confession is resumed and concluded (*cf.* II, *j*). They are not to be taken as giving the reason for the Servant's suffering (Del., Lange, Ges., Dil., and others), but refer only to Israel's failure to recognize the Servant.

Note figure from animal life (*cf.* II, *c*, *d*).

We have now come to the end of the first part of the poem: Israel and the Servant. The three strophes, then, express the following principal and secondary thoughts:

A. Israel and the Servant.

I. The announcement of the Servant.

- a.* His humiliation.
- b.* His exaltation.

II. Israel's incredulity.

- a.* Because his form and figure were lowly.
- b.* Therefore he was not accepted.

III. Israel's confession.

- a.* He was afflicted, but for us.
- b.* He brought us peace, but we did not recognize it.

B. YAHWEH AND THE SERVANT.

At this place there is a marked difference in the treatment of the subject. There is a sudden turn from Israel's to Yahweh's relation to the Servant. With Yahweh another person is introduced, although referred to in II, *b*, *c*; III, *d*. As stated in the introduction, there is a corresponding similarity in the poetical form in Strophes I and IV, II and V, III and VI.

STROPHE IV. YAHWEH'S PLAN: THE SERVANT'S HUMILIATION.

וַיֹּהְיוּ אֶת־הַפְגִיעָה בָו *a* But² Yahweh caused to fall upon him
אַת־עַן כָל־נוּ *b* The iniquity² of us all.

נִגְשׁ וְהָוָא נָעַמָה וְלֹא יִפְתַח־ פִיר *c* He was oppressed,² but he humbled himself and opened not his mouth,

כַשְׁה לְטַבֵּח יוּבָל *d* As a lamb,³ that⁴ is led to the slaughter;
וְכַרְחֵל לְפָנֵי גְזִוָה נָאַלְמָה *e* And as a sheep,³ that⁴ is dumb before her shearer,

וְלֹא יִפְתַח פִיר *f* So did he not open his mouth.

¹ Gies., Ges.: "but;" Del., Chey., Or., Dil., versions: "and;" Duhm, Ew.: "while" or "yet."

² שְׂעִיר is collective and includes sin and the consequence of sin, or punishment (Chey.).

³ Read קָשָׂר (König, 299⁴; Ew., Synt., 33). שָׂה is a male, רָחֵל is a grown female sheep (Del.).

⁴ Relative clause, **אֲשֶׁר** being omitted.

- לְקַח** מֵעֶצֶר וּמִמְשֶׁפֶט *g* Through¹ oppression and judgment² he was taken³ away;
- וְאַתְּדֹורֹ מֵי יְשׁוֹחָה** *a* And as for his generation,⁴ who considers **כִּי נָזֵר בְּאָרֶץ חַיִם** *i* That⁴ he was cut off from the land of the living,
- וְמִפְשֵׁעַ עַמִּי נָגַע לְמוֹנָה** *j* On account of the sin of my⁵ people he was slain.⁶

In *a, b* the theme is stated: the Servant's humiliation. Israel's confession is stated here as a fact: Yahweh has made the Servant a sacrifice for Israel. The rest of the strophe describes the representative suffering of the Servant, and how he bore it with voluntary endurance and submissive silence (Del.).

Lines *a, b* are synthetic, but contain an antithesis: **כָּלְנוּ בָּרוּ** and **בָּרוּ**. The division of thought is marked by the adversative **וְ**, which stands over against the last strophe as well as in contrast to the whole of the first part. From now on, as will be shown in the comment of the following strophes, the poet brings out Yahweh as the acting person, who humiliates, puts to death, and rewards the Servant.

שׂוֹן refers, not to Israel's failure to recognize the Servant, nor to any particular sin, but to Israel's sin in general, which consisted mainly in disobedience against Yahweh.

Lines *c, d, e, f* are explanatory of *a, b*. Lines *c, f* and *d, e* go together and form another introverted parallelism. They are synonymous. Note again the figures from animal life.

Duhm and Gies. by cutting out *f* destroy the finish that is given to this strophe (*cf. II, g, h, i, j*). Gies. also cuts out **נַאֲלֵמָה**. Both suggestions are arbitrary.

There are a number of explanations given with reference to

¹ Dil., Lange, Chey., Gies.: "on account of, through;" Duhm, Ges., Del., Ew., Or.: "out of."

² Best understood as hendiadys (Lange, Del.): "oppressive judgment;" *i.e.*, "unrighteous administration of justice."

³ See Ew., *Synt.*, 124; König, 324d8; Green, 245, 26.

⁴ Dil.: The translations of **רְדוֹר** by "seed, offspring, fate, habitation, grave," are forced and do not agree with the meaning of **רְדוֹר**, which means contemporaries or generation.

לְקַח is best taken in demonstrative force, which is probably the original usage of the word (Ew., critical notes; Chey., Del., Dil., Ges.). The phrase is either acc. abs. (Ges., Lange, Duhm) or nom. abs. with demonstrative **לְ** (Chey.). Orelli takes **לְ** as preposition. Against Duhm's criticism on this passage can be said that the absolute position of **אַתְּדֹורֹ** is for emphasis, and not because the contemporaries are newly introduced, and further that the prophet does not expect them to consider the Servant's ascension, but the Servant's representative suffering. The translation of **כִּי** by "that" does not make the sentence too long, if we take *g, h, i, j* (Chey., Ew., Ges., Dil. translate "that") as synthetic parallelism.

⁵ Affectionate expression of the prophet.

⁶ Refers to the Servant (Ges., although he takes **לְמוֹנָה** as plural; Del., Chey., Or., Ges., M., 261); Ew. and Dil. refer it to **לְמוֹת**; Duhm follows LXX: "unto death."

. . . . נִגְשׁ וְהָוֹא נִעַנְהָ, and also some changes of the Mas. text offered by taking הָרָא with נִגְשׁ (Gies.) and changing נִגְשׁ to נִגְשֵׁת (Peš.) or נִגְשׁ (Vulg.). Gies. remarks rightly that, according to the translation, "he was ill-treated, while" . . . (Lange, Del., Dil.), the text ought to be reversed. He therefore reads . . . נִגְשׁ הָרָא וְ and וְהָרָא by "though" (Ges., Ew., Or.) or "but" (Duhm, Chey.).

Neither is there any necessity to change the position of הָרָא (Gies.) to avoid the awkward translation of Lange, Del., Dil.; nor need we follow Ges., Ew., Or., for their translation "though" is still less in harmony with the meaning and does not explain הָרָא. The meaning is: though he was oppressed, smitten, he humbled himself, did not object to such degrading treatment. Therefore "but" (Duhm, Chey.) alone explains the position of הָרָא, bringing it into contrast with the active subject of נִגְשׁ. There is a difference of opinion, however, as to who that person is. Duhm says it is "das Geschick;" most of the commentators leave it indefinite, but the context shows very plainly that it is Yahweh, who, as *a*, *b* state, placed upon the Servant the עָזָן כָּלְנוֹ. Not that he smote the Servant, but that he allowed him to be smitten by the people. See comment on IV, *g*, and V, *a*, *g*. The meaning of this sentence then is: he was oppressed, smitten by God, but he humbled himself and did not open his mouth. The last clause may be taken as circumstantial to נִעַנְהָ.

The subject of רְחִיל וְלֹא יִפְחַח פִּירָא is the Servant, and not רְחִיל of the preceding line (Ges.), because רְחִיל is fem., and *c*, *f* ought to agree with the subject for poetical reasons (introv. par.). The comparison does not end with *e* (Del.), but *c*, *d* and *e*, *f* form two comparisons. Therefore *l* in *f* must be translated by "so" (Dil., Or.). Others take *f* independently, and then it would be merely a repetition and superfluous, as stated by Duhm, who cuts out *f*. The correction of the text by Gies., who cuts out נַלְבִּיהָ in *e* and adds אֲתָּה after יִפְחַח in *f*, deserves no consideration.

The comparison drawn here could hardly have been made by the poet without the consideration of the inner relation between the sacrifice of the lamb in the Jewish cult and the sacrifice of the Servant.

The versions differ from this point on from the Massoretic text and from each other to such an extent that they are hardly trustworthy for the reproduction of the original text, but seem to be free translations according to the individual view taken with regard to the poem.

Lines *g*, *h*, *i*, *j* refer to *b*. They are best taken as synthetic parallelism. Note the antithesis in *j* and the chiasm in *i*, *j*. Commentators

seem to find great difficulty in the translation of this passage, but their troubles are due either to their efforts to bring the text into harmony with their own views, or to their inability to find the right connection of the sentences. The fact that the proposed strophical arrangement enables us to render a satisfactory translation of this and all the difficult parts of this poem adds great strength and value to it. Therefore we may well question Duhm's remark that from now on the text has many defects. There are several views offered with regard to these lines, but that of Duhm is certainly the most fanciful of all. **לִקְחָה**, "he was taken away" (not "spirited away," like Enoch and Elijah—Ges.), means, in correspondence with the context: he was put to death. Here again, as in **נַגֵּשׁ** in *c*, the acting person is Yahweh, at least indirectly, because he permits the unlawful procedure on the part of the Jews. This is certainly the best explanation, since Yahweh is introduced in IV, *a*, as the one who placed upon the Servant the **עֲרוֹן כָּלָנוּ**, and after that the subject is left indefinite until V, *a*, where it is again Yahweh who is pleased to crush him.

STROPHE V. YAHWEH'S PLAN: THE SERVANT'S DEATH AND RESURRECTION.

וַיְתַחַן אֶת־דְּרֻשָּׁים קְבָרוֹ	<i>a</i>	And he made ¹ with the wicked ² his grave;
וְאֶת־עִשָּׂרִים בְּמַתִּין	<i>b</i>	But he was with the honored ³ after his death. ⁴
עַל לְאַחֲרִים עָשָׂה	<i>c</i>	Although he had done no evil,
וְלֹא מְרֻמָּה בְּפִיו	<i>d</i>	Neither was any deceit in his mouth,
וַיְהִי חֶפְץ דְּכֹאָו	<i>e</i>	Yet it pleased Yahweh to smite him;
דְּחַלְיאָו מֵת	<i>f</i>	He made (him) sick.—He died.
שִׁים אֶשֶּׁם נְפָשָׁו	<i>g</i>	His soul ⁶ having been made ^{1,5} an offering,
וַיַּרְאָה זָעֵז	<i>h</i>	He ⁷ will see seed,
וַיָּאִרְיךְ יְמִינָם	<i>i</i>	He ⁷ will prolong days,
וְחֶפְץ יְהָוָה בִּידֵוֹ יַצְלָחָה	<i>j</i>	And the pleasure of Yahweh will prosper in his hand.

¹ See comment and references on IV, *g*, on the subject of these words. Delitzsch says: "The subject of **וַיְתַחַן** is not Yahweh, because it appears in antithesis to vs. 10, yet it is not an unnatural supposition." (But *a*, *b* are not antithetical to what follows, but to each other. The apodosis of the consecutive clause *c*, *d* is *e*, *f*.)

² I. *e*, his grave was considered that of an outcast, a wicked man.

³ Del., Chey., Or., Dil.: "rich" or "honored;" Duhm, Ges., Ew. change the text, which is unnecessary. (The proposed strophical arrangement favors the text as it stands, and the antithesis in *a*, *b* is upheld by the context in the other two parts of the strophe.)

⁴ Duhm, Or., Ew., Gies., and others: "his mound."

⁵ Passive participle.

⁶ **נַפְשׁ** either masc. or fem. (König, 166; Fürst, *Dict.*; Gen. 46:25, 27a; Numb. 31:28). For construction see Driver, *M. and T.*, 249e. For the usage of **שְׁרֵם** in connection with **נַפְשׁ** see Del., *Com.*

⁷ For the co-ordination of verbs without a copula see Ges., *K.*, 120h.

The theme, as given in *a, b*, is the Servant's death and resurrection. This strophe connects itself closely with the preceding. The poetical arrangement is the same as in II. The second part, *c, d, e, f* referring to *a*, states very clearly that it is Yahweh who permitted the Servant to be put to death. Lines *g, h, i, j*, looking back to *b*, close the strophe by expressing the satisfaction of the success of Yahweh's plan.

This is no doubt the hardest part of the poem—so hard that Duhm despairingly cries out: “Es ist zweifelhaft, ob wir jemals den ursprünglichen Wortlaut und Sinn herausbekommen;” and adds: “Der Text ist hier in einem greulichen Zustande, und gänzlich unverständlich.” There is, however, only one slight mistake in the text—that of the separation of the letters into words (mistake of a copyist).

Lines *a, b* are antithetical (see footnote).

Some change בְּמִתְּחַרְתָּ to בְּמִתְּחַרְתִּי, “his mound,” but this is neither necessary nor good Hebrew (Dil.). The בְּ is translated by “through” or “after” (Chey.). The latter seems the better. The plural in מִתְּחַרְתִּים may be explained in various ways,¹ but Chey. is probably right in stating that an intrusive נִ is no novelty in the Old Testament.

Lines *c, d* are synonymous; also *e, f*. Most commentators translate נֵלֶא (for נֵל אֲשֶׁר) by “though,” but connect it with *a, b*. The offered strophical arrangement indicates that the apodosis follows. Duhm remarks that the prophet does not state here that the Servant was without sin, but only that he was no deceiver and innocent; but it seems that the prophet could not have stated it more plainly that the Servant was without sin than by pronouncing him free from sin of deed and word.

The נִ in *e* stands over against נֵל in *c*; it very commonly introduces the apodosis.² Yahweh comes out with great force. There is no difficulty in this verse, unless the text is changed, but there is in line *f*. As it stands, the passage reads: הַחֲלִיא אֶם תְּשִׁים. The commentators point out the various difficulties of the text and try to explain them, but without much avail. Leaving the text as it stands, another division of the words can be made that will clear up the darkness which seems to cover this passage. If we, instead of reading הַחֲלִיא מֵת שִׁים, read הַחֲלִיא אֶם תְּשִׁים the verb in its regular form, and avoid the change of person and the awkward translation of אֶם תְּשִׁים. This arrangement gives us three short lines *f, h, i*; but this is not strange, since the description is agitated and lively.³

¹ Lange; König, 261c8.

² Green, 366b.

³ Cf. Ges., K., 120k; König, 375g, 357g.

The change of **הַחֲלִיא** to **הַחֲלֵי**, caused by the proposed arrangement of words, settles all arguments on this word and gives a regular form of the Hiphil of **חָלַא**, which otherwise would appear like a verb **הָלַה**.

The last part of this strophe, *g, h, i, j*, forms a conditional sentence, *g* being the protasis, and *h, i, j* the apodosis.

STROPHE VI. YAHWEH REWARDS THE SERVANT.

a מעמֵל נְפָשׁוֹ רִדָּא On account² of the travail³ he will enjoy³ his life;

b יְשֻׁבָּע בְּדֻעָתוֹ He will be satisfied with his knowledge.

c יְצִדִּיק צִדְקָתִיךְ עֲבָדִי לְרַבִּים The righteous one,⁴ my Servant, justified many,⁵

d וְעַוְנָתֶם הָוֹא יִסְבֵּל For their sins he bore;

e לְכָן אַחֲלָקְלוּ בְּרַבִּים Therefore will I⁶ give him a portion among the many,⁷

f וְאַתְּעַצּוּמִים יַחֲלֵק שָׁלָל Even great⁷ ones will he⁸ give him as spoil.

g חָתָה אֲשֶׁר הָעֲרָה לְמוֹתָה נְפָשׁוֹ Because he poured out his soul⁹ unto death.

h וְאַתְּפִשְׁעִים נְמָנָה And was numbered among sinners,

i וְהָוֹא חַטָּאָרְבִּים נְשָׂא While he bore the sins of many,

j וְלִפְשָׁעִים יִפְגִּיעַ And interceded for the transgressors.

The theme of this strophe, as indicated in *a, b*, is: "Yahweh rewards the Servant." In form the strophe corresponds to III. The enjoyment of his life, the satisfaction with his experience, and the success of his work are his reward.

Lines *a, b* are synonymous. Note the chiasm. Duhm and Gies, following the LXX and their own imagination, make a number of changes in this strophe. Leaving the text as it is, it gives good mean-

² Del., Dil.: "on account of;" Duhm, Or., Ew., Ges.: "from;" Lange, Chey.: "after."

³ **עִמָּל** refers to the painful work of the Servant.

⁴ For the phrase "enjoy life" see Ges. and Fürst, *Dict.*, G. A. Smith, footnote in *E. B.*, 345. It is also favored by chiasm. Most commentators take **עִמָּל נְפָשׁוֹ** with **עִמָּל**.

⁵ Attribute before possessor (Del., Chey., Dil., Ges., Lange).

⁶ For **ל** see König, 289 f.; Ges., K., 117n; Green, Gr., 286, 2a.

⁷ I. e., Yahweh.

⁸ Most commentators: "great and mighty." See comment on these words.

⁹ Change of person is a frequent occurrence.

⁹ I. e., "life-blood" (Duhm, Chey., Dil.).

ing and works out well poetically. Most of the commentators take בְּדָעֵתְךָ with line *c*, and explain it accordingly (see Del.). In accordance with the adopted strophical arrangement, it stands over against מַעֲמֵל (chiasm): the Servant has come back to life, looks over his work, and is satisfied with his knowledge, *i. e.*, his experience, not the knowledge of God or divine things.

Lines *c*, *d* are synonymous; also *e*, *f*. יִצְדִּיק must refer to the past, *e*, *f* being based on *c*, *d*. Line *d* is an explanatory clause to *c*.¹

The frequent usage of רַבִּים in this poem favors the translation "many" (*cf.* I, *g*, *h*: "many . . . kings.") While some commentators see in the picture the פָּבֶל placed among the great of the world, it seems better to read with LXX, Luther, Vulg., and make him the receiver of the spoil, which consists in the many and the mighty as his followers (בָּ is partitive).

The last part of this strophe recapitulates the Servant's work. Duhm cuts out לְמֹות as a gloss. There is no cause for this, other than a desire to adapt it to his metrical arrangement. Gies. omits the last two lines for the same purpose. וְדוֹתָא in *i* introduces a circumstantial clause (Duhm, Del., Dil.).

This brings the second part of the poem to an end.

The division of B is as follows:

B. Yahweh and the Servant.

IV. Yahweh's plan: the Servant's humiliation.

- a)* How he bore the humiliation.
- b)* Why he was humiliated.

V. Yahweh's plan: the Servant's death and resurrection.

- a)* The Servant's death.
- b)* After death awaits him honor.

VI. Yahweh rewards the Servant.

- a)* His reward.
- b)* The reason for it.

¹ Driver, *H. T.*, 160.



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